



The New Amberola **GRAPHIC**

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Editor's Notes

Here we are, late again. However, we've closed the gap a bit and expect to be back on schedule with the next issue (May).

Our free issue scheme has met with some success. Here's how it works: convince your friends to subscribe to the GRAPHIC and we will extend your subscription by one issue for each new subscriber you obtain for us. Be sure to have your friends mention your name when they subscribe. We, in turn, will include a notice regarding extension of your subscription in the following issue. This offer is also valid for anyone who subscribes for someone else. In both cases, however, they must be new subscribers. (Effective from Jan. 15, 1977 on.)

As soon as this issue has been completed, we'll start work on those back issues that some of you are missing. That's a promise.

This being the centennial year of the phonograph, we can look forward to various efforts to mark its birthday. On page 11 you will notice mention of The Fabulous Phonograph. Even more significant, perhaps, is the reissue of Fred Gaisberg's memoirs, The Music Goes Round. This is one of several biographies scheduled for reissue this April by Arno Press.

Do you have a copy of List of the Famous Columbia Records, June, 1897?

This 12 page catalogue is undoubtedly one of the biggest bargains available in the reprint field, and New Amberola can still supply them at 75¢, postpaid.

PAUL BIESE
(Early U.S. Dance Orchestras - Part 3)

by David L. Jones

"Good, if all tunes are as melodious like this." Thus said Thomas Edison after hearing several test recordings by Paul Biese's Novelty Orchestra on Dec. 17, 1919. Unfortunately for collectors today, no public releases ever came forth from Edison. Lopez & Hamilton's "Kings-of-Harmony" Orchestra got the final nod, however. As we shall see, December of 1919 was a very busy month for this 21 year old tenor sax man from Chicago. If Edison had not bothered to take a chance, five or so of the major record companies of the day were paying no mind, because by year's end 30 or so sides of Biese's melodious repertoire were before the U.S. public in one form or another.

Indeed, by the time Paul Biese died at only age 27 in Chicago in 1925, he was able to see that saxophone - tenor or otherwise - firmly established in U.S. dance orchestras for many decades to come. Like the banjo, the saxophone at first was recorded and issued as a "novelty" with no serious thought to its real potential. By the end of World War One, though, many dance orchestras were starting to make additions, but still only as a novelty.

Then came Paul Biese, who like Rudy Wiedoeft was a real technician, who knew his instrument and regarded it as a partner.

Paul Biese also played violin and clarinet. Late in 1919 and early in 1920 he went solo with two additional pianos under the guise of "Imperial Three" on Emerson and "Saxo-Piano Phiends" on Pathe. One may hear his violin on the second chorus of "In the Land of Rice and Tea"--Pathe 22300, and his wild clarinet on "Harem Life"--Victor 18654. Also late in 1919 he began recording for Columbia, and by the summer of 1920 he was exclusively heard on their records. In fact, in May, 1921 he was given a staff position which he kept till at least the end of 1922.

For a look at the personnel Biese used, the March, 1920 Victor supplement has an excellent photograph of Paul Biese's Novelty Orchestra showing one each: trumpet, trombone, tenor sax (Biese), piano (Arnold Johnson) and drums. In the 1922 and 1923 Columbia Record Catalogs there are photos of the Paul Biese Trio and Orchestra. Paul Biese was as these photos show a very large man, and possibly his weight caused his early death.

He evidently liked Chicago, because in mid-1920 he was at the College Inn Hotel and recorded a few records there, and again from late 1922 till his death. Biese did no recording in 1923 but in 1924 he was back at Victor and recorded four sides destined to be his last.

The Biese technique, rough sounding as it may be to some ears, was nonetheless original and to my way of thinking ahead of its time. Listen to "Fast Asleep in Poppyland" on Brunswick and Okeh--see if it doesn't remind you of a rock-and-roll band of the 1950's. Columbia A-3307, "Speed," shows Biese playing an almost "cool" or "modern" style in the second chorus. Such was the short lived career of Paul Biese. I'm thankful to Brian A. Rust of Britain who supplied me with some of the background material on Biese's life.

Listed below are all known records made between 1919 and 1924.

1919 Sides

Paul Biese Novelty Orchestra

Aeolian-Vocalion (lateral)

14002 Dardanelle-F.T./Bo-La-Bo - Egyptian One-step

14007 Yellow Dog Blues-F.T./I Left My Door Open and My Daddy Walked
Out-Medley Fox Trot

4.

- 14008 Please-Fox Trot/Climbing the Ladder of Love-Medley Fox Trot
- 14014 Rhadja-One-step/When You're Alone-Fox Trot
- 14015 Mississippi Moonlight-Waltz
- 14030 You're a Million Miles from Nowhere-Waltz

Brunswick

- 2023 Dardanella-F.T./Fast Asleep in Poppyland-One-step
- 2031 I'm So Sympathetic-Fox Trot
- 2032 Mystery-Fox Trot/Venetian Moon-Fox Trot

Okeh (Lateral)

- 4060 Bo-La-Bo - Fox Trot
- 4061 Yellow Dog Blues-F.T./Fast Asleep in Poppyland-One-step
- 4069 Freckles-Fox Trot/Please-Fox Trot
- 4070 Meet Me in Bubble Land-Waltz/Mystery-Fox Trot

Victor

- 18647 Mystery-Fox Trot/Oh!-Fox Trot
- 18654 Harem Life-Oriental Fox Trot/Bo-La-Bo-Egyptian Fox Trot
- 18662 When You're Alone-Fox Trot

Paul Biese Trio

Columbia

- A-2864 Just Like the Rose-Med. F.T./ When You're Along-Med. F.T.
- A-2879 Just Another Kiss-Waltz

1920 Sides

Paul Biese Trio

Columbia

- A-2952 Bells of Monterey-F.T./Chili Bean-Song Fox Trot (voc: F. Crumit)
- A-2959 Sweet Sugar Babe-F.T./In Sweet September-Medley F.T.
- A-2975 In the Land of Rice and Tea-F.T./Idol Eyes-F.T.
- A-2999 That Moanin' Melody-F.T./Rose of Babylon-F.T.

Paul Biese's College Inn Orchestra

- A-3307 Speed-One-step/Get Up-F.T. recorded in Chicago
- 3009 Avalon-Fox Trot (English Columbia)

Paul Biese Trio

- A-3352 Rose-F.T./Timbuctoo-Song F.T. (voc: Frank Crumit)
- A-3359 Remember Me-F.T./Happy Hottentot-Song F.T. (voc: Frank Crumit)
- A-3368 Fandango-F.T./Pebbles-Med. F.T.

1921 sides

- A-3383 Toddle-F.T./Beela Boola-Song One-Step (voc: Frank Crumit)

Paul Biese's Orchestra

- 3051 Nesting Time-F.T. (English Columbia)
- 3055 Just Keep a Thought for Me-F.T. (English Columbia)

Paul Biese Trio

- A-3430 Oh Me! Oh My!-Song F.T. (Med.)/Mimi-Song F.T. (vocs: F. Crumit)
- A-3446 Ilo-Fox Trot
- A-3459 Frankie and Johnny-Song F.T./I Ain't Nobody's Darlin'-Song
Fox Trot (vocals: Frank Crumit)

Paul Biese's Orchestra

- A-3439 Crooning-F.T./Listening-Med. F.T.

Paul Biese Trio

- A-3470 Dangerous Blues-Med. F.T./Canadian Capers-Med. F.T.
- A-3494 Salome (Sal-O-May)-F.T./Catalina-Med. F.T.

1922 Sides

- A-3572 Love Days-F.T./Little Thoughts-F.T.

A-3586 Teasing-F.T./On the Alamo-F.T.
 A-3610 In Bluebird Land-F.T.
 A-3673 Romany Love-F.T./Clover Blossom Blues-F.T.
 A-3756 Vamp Me-F.T./Tomorrow (Will Be Brighter Than Today)-F.T. { rec. in
 A-3783 Mr. Gallagher and Mr. Shean-F.T. { Chicago

Victor 1924 Sides
 19313 Never Again-F.T. { recorded in
 19314 Blue Evening Blues-F.T./Cinderella Blues-F.T. { Chicago
 19474 Bye Bye Baby-F.T. rec. in Oakland

Miscellaneous
Imperial Three - 1919-20

Emerson
 10120 Nobody Knows-Med. Fox Trot
 10121 Oh! (O) - Medley Fox Trot
 10122 'Mid the Pyramids-Fox Trot

Saxo-Piano Phriends - 1920

Pathe
 22278 I Left My Door Open and My Daddy Walked Out-Med. F.T./Oh! (O)-FT
 22300 In the Land of Rice and Tea-F.T./Under the Honeymoon-Med. F.T.

Operaphone
 31134 I Left My Door Open, etc.-Med.F.T. (as "Brown's Dance Orchestra)

Empire
 508 I Left My Door Open, etc.-Med.F.T. (as "Brown's Dance Orchestra)

Accompanying Marion Harris - 1921

Columbia
 A-3433 I'm Nobody's Baby/I Wonder Where My Sweet, Sweet Daddy's Gone
 A-3457 I'm Looking for a Bluebird (To Chase My Blues Away)

Little Wonders ? ? ?

The possibility of Biese making a few of his titles in abbreviated form for Little Wonder during his Columbia years cannot be ruled out. Do any readers know of any such titles?

- - - - -

In the Jaudas' Society Orchestra article in issue 18, the following Blue Amberol Record should be inserted on page 6:

3162 - Flora Bella Waltzes - from "Flora Bella"

If anyone has any records by Paul Biese for disposal, please contact me at: 116 Constitution Circle, Clairton, Pennsylvania 15025

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The Strange Case of "Hula Love"

by Tim Brooks

One of the interesting aspects of record collecting is occasionally coming across an old recording of a song which you thought dated from much later. In the case about to be described, a collector's curiosity about such a "revival" led to the righting of a 20-year wrong. Or did it?

Revivals of old songs are not uncommon in the music business, nor, unfortunately, is good old fashioned plaigerism--sometimes obvious, sometimes quite subtle. However, seldom has a song been resurrected

6. after such a long period of obscurity and in such a drastically altered guise as in this case.

It began one winter's evening as I was playing through a newly acquired box of 78's. One of them, a 1911 Victor, sounded oddly familiar. But from where? The title was "My Hula Hula Love," sung by Ada Jones and Billy Murray on Victor 16910. A little detective work turned up the source of the familiarity. It was the same song, word for word and note for note, as a major rock 'n' roll hit of 1957 called "Hula Love," by Buddy Knox. So much for the roots of rock.

So far only a curiosity. But not everything matched. The writers given on the label of the 1911 Victor were Percy Wenrich and Edward Madden, two of the top songsmiths of the day ("Silver Bell," "Moonlight Bay"). It was published by Remick Music, an old line publisher which is still in existence today. But the label of the 1957 record gave author credit to "Knox", and named Kahl Music as the publisher. Moreover the 1911 tune was licensed by ASCAP, which Wenrich and Madden had helped found, while the 1957 hit was controlled by the newer BMI. I began to get curious.

Inquiries to ASCAP and BMI revealed that neither knew of the other's song, though both were interested. It also turned out that the 1957 "Hula Love" was actually copyrighted by four people, Buddy Knox, Dan Lanier, Jimmy Bowen and Dave Alldred. The latter three formed Knox's back-up group, the Rhythm Orchids. "Hula Love" was a major hit for them, reaching as high as #12 on Billboard's best selling records chart during 1957 (which suggests a sale in the neighborhood of half a million copies or more). The song received heavy radio exposure, was recorded by other artists, and was featured in the Warner Brothers movie "Jamboree," in which Knox appeared. All of which meant a lot of money for "composer" Knox and his friends.

The Madden-Wenrich song was only a moderate hit, although it was recorded on at least three other labels besides Victor (see listing). Part of this widespread initial recording activity was probably due to the fact that Wenrich had just produced several enormous hits, including "Put On Your Old Grey Bonnet" (1909) and "Silver Bell" (1910). Columbia's version of his new number was by none other than his wife, vaudevillian Dolly Connolly, in her first recording. Ada Jones took the female part in the versions by Victor and its subsidiary Zonophone, while Edison was by a rather sober-sounding group called the Metropolitan Quartet. According to Jim Walsh in his excellent biography of Percy Wenrich and Dolly Connolly (Hobbies, June-July 1973), the quartet was composed at this time of Edith Chapman, Mary Jordan, John Young and Frederick Wheeler.

Though no "Silver Bell," the song did stay popular for many years, judging by the length of time it remained in the catalog (6 years on Columbia, 12 years on Victor, possibly even longer on Edison). Perhaps this was due to its popularity among touring Hawaiian troupes during the Hawaiian music craze of the 1910's. The Edison publicity for the Blue Amberol issue in 1912 said that the song "was introduced to metropolitan audiences by Toots Paka, a native Hawaiian dancer, who has made quite a success in vaudeville in this country." An instrumental version by Hawaiian guitarists Pale K. Lua and David Kaili of the Irene West troupe was issued by Victor in 1916. The Victor supplement then called it one of their "fascinating guitar numbers."

All of these recorded versions went out of print by the end of the 1920's. The song did not disappear entirely--I have an ASCAP directory of the songs performed on radio during 1937 which shows that it was heard on radio several dozen times even in that year. However it could hardly be called a standard. How did four young rock musicians--Knox was only

7.
24--turn up such an antique? Possibly through "Kahl Music". Phil Kahl, in addition to being the boys' manager, was a music business veteran.

However they dug up "My Hula Hula Love," no one seems to have noticed the coincidence in 1957 or for many years thereafter, despite the great popularity of the Knox recording. Not, in fact, until ASCAP routed me along to Remick Music, which evinced an immediate interest. Little wonder. They, and the heirs of Wenrich and Madden, stood entitled to all composer royalties from the 1957 hit.

Ironically Remick is now owned by Warner Brothers, the company that made the 1957 movie which featured the song. Warners presumably paid for the rights to use the song in 1957, and so now would be getting its own money back!

While Remick showed great initial interest in learning that their song had been appropriated by someone else, they subsequently became very close-mouthed about the whole affair. When I inquired several months later as to what had happened, they would say only that the matter had been settled out of court and "we do not feel we should authorize any further publicity in this."

Percy Wenrich and Edward Madden did not live to see their song become a hit among the rock generation. Both men died in 1952. But next time you're in a record store, and see an LP of 1950's hits including "Hula Love," note the composers credited. Perhaps at last Wenrich and Madden will receive credit for a clever little song that appealed to record buyers of both the 1910's and the 1950's, "My Hula Hula Love."

Chorus

Hula, oh Hawaii hula
Smile on your own Zinga Zula;
Moon shines above, sweet jungle dove,
For you my love song is ringing,
For you my bolo is swinging,
Come be my Hula, Hula love.

Recordings of "My Hula Hula Love" (Madden-Wenrich)

	<u>Released</u>	<u>Deleted</u>
Victor 16910 - Ada Jones and Billy Murray (BW "You'll Do the Same Thing Over Again", Murray)	Sep '11	Jan '23
Columbia A1028 - Dolly Connolly (BW "Red Rose Rag", Dolly Connolly)	Sep '11	Sep '17
*Edison 2 min. 10515 - Metropolitan Quartet	Sep '11	1912
Amberol 742 - "	Aug '11	1912
Blue Amberol 1542 - "	Nov '12	**
Zonophone 5791 - Ada Jones and Walter Van Brunt (BW "Molly Darling", Harry Anthony)	Oct '11	1912
Victor 17863 - Pale K. Lua & David K. Kaili, with Irene West Royal Hawaiians) (BW "Kawaihau Waltz", same artists)	Mar '16	1926

As "Hula Love" (45 rpm)

Roulette R-4018 - Buddy Knox with the Rhythm Orchids 1957
(BW "Devil Woman", same artists)

*cylinders. Never issued on Diamond Discs.

**This cylinder was still in the 1920 Edison catalog, which is the latest one I have seen.

Rarely does a book come along which should be acquired by every collector. Brian Rust's The Complete Entertainment Discography should have been such a book; however, the less said about that disappointing volume the better.

Rust's latest, The American Dance Band Discography, 1917-1942 (Arlington House, 1975) goes a long way in removing the bad taste left by the abovementioned! It is encyclopedic in scope and I cannot conceive of a collector who wouldn't gain a great deal of information by owning it. Physically, it is divided into two volumes each containing over a thousand pages. Entries are arranged alphabetically, making it quite easy to locate a certain orchestra and its output. As with any publication of this sort there are some strong and weak points to it. I'll begin by discussing the former.

First to be considered is its size. I think of it as being delightfully cumbersome! I've never owned a book on records which contained so much information as this one. Almost everyone in the popular music field during the years covered is included in some manner. Every major dance band leader is included from Irving Aaronson to Bob Zurke, with an awful lot of people in between (the publisher claims 2373 bands!). The only exceptions are those bands which are identified as being exclusively jazz. These properly belong in Rust's Jazz Records 1897-1942. In addition, Benny Goodman and Glenn Miller (as dance leaders) are omitted because major works devoted to their recordings already exist.

As an indication of its size, try this after you obtain your set: spend some rainy day checking off, say, a thousand recordings. Around supper time, when you think you've made quite a dent, flip through the pages. You'll be astounded at the lack of marks you've made. Most of the margins will seem blank!

Records listed for each band are divided into sessions. This is an invaluable aid in dating recordings, since either exact or approximate dates are given. Rust doesn't stop with showing just the issued titles, as unissued and rejected recordings are given space as well. In addition, members of the orchestra are shown when known.

Another interesting aspect of the entries are various pseudonyms used. This can be very helpful when trying to discover the true identity of a band on a "dime store" label. For example, collectors frequently turn up records by Roy Collins and His Orchestra which most of us would be unable to identify. With the aid of Brian Rust we learn "Roy Collins" can be Joseph Samuels in some cases, Nathan Glantz in others; it can also indicate Ben Selvin, Billy James, Max Terr, Adrian Schubert, and even the California Ramblers!

Still another helpful feature is a 61 page artists' index at the end. The compilers (Mary and Victor Rust) have indexed every person mentioned in the book, whether band leader, instrumentalist or vocalist. Are you a George Hamilton Green fan? If so, you'd find him indexed on seventy-eight different pages. One of my favorite singers, Vaughn de Leath (don't ask why!), can be found on thirty different pages. This aspect is extremely helpful, as so often the singers' names don't appear on the labels.

Another noteworthy highlight is the location where each recording session took place. Guy Lombardo, for example, first greeted the world via phonograph records from Richmond, Indiana.

A final feature worth mentioning is the extensive use of matrix numbers as well as takes. This seems to be the most expedient way of listing sessions in a work of this scope. Their presence also helps

when dating non-dance band records, with the exception of most Victors which did not generally indicate their matrix numbers on the records.

Unfortunately, there is another side to be considered. The two major areas of criticism I have about the book consist of errors and omissions. The four extra pages provided at the end for additions and corrections are in no way adequate.

In the omissions department, I have found from one to several titles missing for the following bands: Arden and Ohman, Ben Bernie, Columbia Dance Orchestra, Patrick Conway, Eddy Duchin, Earl Fuller, Dan Gregory, Johnny Hamp, High Hatters, Bennie Krueger, Ted Lewis, Lyric Dance Band, Enric Madriguera, Mike Markels, Joe Moss, George Olsen, Charles Prince, Regent Club, Joseph Samuels, Ben Selvin, Six Brown Brothers, Troubadours, Fred Waring and Harry Yerkes! And none of those missing include standard or march music (such as Conway's or Prince's Bands). In addition, there are none of the Montreal H.M.V. recordings for the following: Emil Coleman, Joseph Knecht, Murray's Melody Men and Harry Raderman; only one by Van Eps appears. This cannot be an intentional omission, for most by Joseph C. Smith and Harry Yerkes are shown.

There are also a few entries which for some reason are missing. These include records by Frank McKee, Carlos Molina, Thelma Terry and the Victor Military Band. And if one wasn't supposed to dance to Henry Ford's Old Fashioned Dance Orchestra, what was the purpose of these records? Waltzes, schottisches and quadrilles are still dances, Mr. Rust!

There are several other omissions which don't include titles. They basically entail matrix numbers, takes and vocals. Why, for example, are so few takes shown for Edison discs? Why are so many singers' names missing from Crowns? Where are the missing matrix numbers from several early Gennetts? I think I know the answer and will venture it later.

In some instances, one would think that certain types of records don't exist at all! I can find only one 7" Melodisc listed, and incorrectly at that. I'm still looking for even one Little Wonder, and yet there were hundreds of dance titles in their catalogue. When it comes to the Grey Gull family, forget it! Rust includes a minute sampling of the bulk of dance records issued by this company. As an example, I once tried to locate several of my Van Dykes, Madisons, and late Radiexes in the Discography. Out of approximately fifty sides I found three; two were incorrect or incomplete. Further in this vein, where are the Victor issues for Montgomery Ward? Incredibly they were even absent from his Victor Master Book, Vol. 2.

There is another area of omissions, I am sure, which was intentional. This includes the many studio band recordings made in this country but issued on various "foreign" series. Have you ever heard "Ensueño" and "Alma Gitana" on Victor 73483? They are both dandy fox trots with little to suggest a "foreign" flavor. In fact, they could easily have passed on the regular series with English titles as by The Great White Way Orchestra or The Troubadours. Americans first danced to "O Katharina!" as a foreign Victor (77677) in December, 1924. Four months later it was re-done as 19586. Guess which one Rust ignores. If I had a choice, I'd rather see all the issued records documented properly and skip the unissued ones.

The second major realm of complaint is one of errors. It is inevitable and expected that a work of this size will contain mistakes, and yet I can see no excuse for some of them. Harry Avery has found perhaps the biggest of all errors: several sides on the Harmony-Diva-Velvet Tone labels issued as "Hotel Pennsylvania Music" properly belong to Phil Spitalny and not Jack Albin. In addition to this, a small sampling of errors I have found include many entries mislabeled (Col. 2548-D was issued as Ipana Troubadours, not Sam Lanin and his Orchestra, etc.). Vocalists on certain Vincent Lopez Hit-of-the-Weeks (Hits-of-the Week?)

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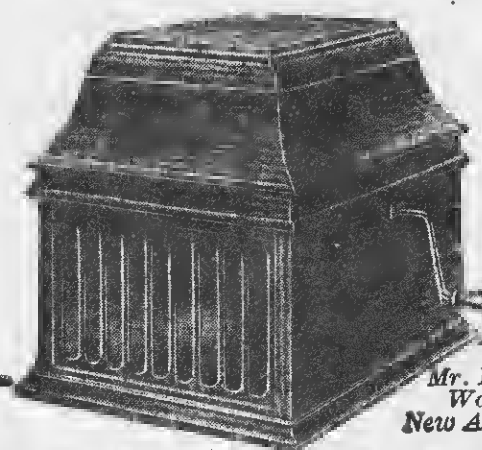
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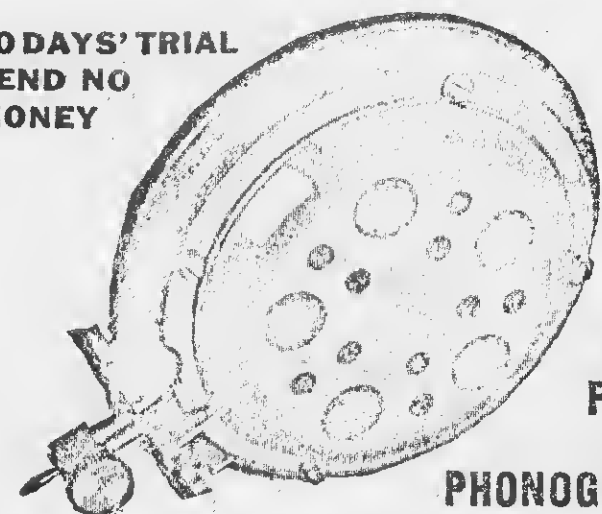


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Here and There

The identity of the mysterious "R.T.B." who wrote several of the notes for Edison Re-Creation jackets was cleverly discovered recently by Bill Bryant. He was Roy T. Burke, associate editor of the Edison monthly publication Along Broadway.

During the year of 1928, Victor Talking Machine Company's stock rose in price from 53 to 145 $\frac{1}{2}$. Shades of "I'm On the Crest of a Wave."

From George Blacker comes this note: "The old Starr factory buildings and grounds (500,000 square feet of space and 17 acres of land) were put up for auction (in October). Somebody got the whole magilla for \$84,000.00." See our issue no. 7 for pictures taken in 1973.

In 1925 just over \$61 million worth of phonographs were manufactured in this country. However, \$16 million more in corsets were manufactured in that same year!

We understand that Roland Gellatt's The Fabulous Phonograph is to be re-issued this April.

Questions and Answers

O.B., Baltimore, Md.--1. A local collector friend told me that Vernon Dalhart had approximately 75 aliases or pseudonyms. Is there a known list of all his various names? 2. Is there a list available of the "Little Wonder" 5" records? Most of these are just labeled as Baritone, Tenor, etc.

(1. The figure 75 seems a little high, though it's possible. Certainly there were nearly 50 names used for this singer. Pseudonyms were frequently employed on several cheap brands of discs. You might contact Robert Olson, 484 S.W. 18th Street, Chehalis, Wash. 98532 who, we understand printed a Vernon Dalhart discography a few years ago. 2. We know of no listing of Little Wonder records currently available.)

J.C., Brunswick, Me.--Who is the baritone on Little Wonder 91 of "At the Mississippi Cabaret"?

(We are fairly certain this is William Halley; it is definitely not George O'Connor who recorded it for Columbia at about the same time.)

Our Illustrations

Beginning with this issue we intend to include at least one page of illustrations with each issue. These will be done by an offset process, so we will no longer be limited to mimeograph "electric" stencils.

The majority of the page is consumed by the reproduction of a rare Emerson "subscription" form. What appears to be one long sheet is actually the front and back of a sheet measuring 5" by 5 $\frac{3}{4}$ ". It speaks for itself fairly well.

In the upper right hand corner is an ad taken from the May, 1919 issue of Popular Mechanics. We might wonder how many people who sent a dollar to try the phonograph pictured thought they were getting a disc machine!

Finally is an ad dating from about 1927 sent to us from Dave Cotter. Dave, as you know, has been specializing in National Music Lovers Records (we anticipate his department will return with the next issue). Apparently the company offered more than just records. Their ads seem to be fairly uncommon today, as they probably appeared in cheap pulp magazines which have not survived very well over the years.

216440

216441 12/23 I Love You
I Never Thought You'd Care

Harold Harvey

216442 12/23 Wonderful One

Harold Harvey

Swingin' Down the Lane

216443 12/23 First Last and Always - F.T.

Melody Kings Dance Orchestra

Dimples - Fox Trot

216444 12/23 Christmas Eve in Toyland

Lyle Evans and Ensemble

Santa Claus in Toyland

216445 Honolulu Night - Waltz

Ben Hokea

Dorothy - Medley Waltz

216446 The Kingdom Within Your Eyes

Ruby Green

Wedding Bells

216447 2/24 Winter Will Come - F.T.

Capt. Plunkett's Overseas Orch.

Lil' Old Granny Mine

216448 1/24 Covered Wagon Days - F.T.

Melody Kings Dance Orchestra

Bahama - Fox Trot

216449 3/24 Medley of Irish Airs - Waltz

Harry Thomas Trio

Symphonola - Novelty Fox Trot

Harry Thomas

216450 4/24 Limehouse Blues - Fox Trot

Melody Kings Dance Orchestra

When It's Night Time in Italy - F.T.

216451 4/24 Havana - Fox Trot

Andy Tepaldi and His Orchestra

Holding Hands - Fox Trot

216452 4/24 Canadian Set - 1st Change (Figures Called)

A. J. Boulay

Canadian Set - 2nd Change (Figures Called)

" " "

216453 4/24 Canadian Set - 3rd Change (Figures Called)

A. J. Boulay

Turkey in the Straw (violin)

" " "

216454 5/24 Climbing Up the Scale - F.T.

Andy Tepaldi and His Orchestra

Keep A-Goin' - Fox Trot

216455 5/24 Everybody Slips a Little (Now and Then)

Al. Plunkett

She Must Be a Wonderful Girl

216456 5/24 Maybe (Maybe She'll Write Me, Maybe She'll Phone)-

F.T. (vocal chorus by Frank Wright) - A. Tepaldi and His Or.

Mah Jongg (voc. chorus by L. W. O'Conner) " " " "

216457 Song of the Volga Boatmen

Russian Imperial Art Quartet

Moscow Night Life

Russian Imperial Art Orchestra

216458 Once in a Blue Moon

Andy Tepaldi and His Orchestra

Me No Speak-a Good English

216459 6/24 Hawaiian Memories

Ben Hokea

Garden of Paradise

216460 Orange Airs - Medley No. 3

Howard's Band

Orange Airs - Medley No. 4

216461 11/24 Caprice Viennois

Florence Hood

Le Cygne

216462 6/24 It's Only a Tiny Garden

Ruby Green

Homing

216463 Chili Bom-Bom - F.T.

Joseph C. Smith and His Mount

To-day - Waltz

Royal Hotel Orchestra

216464 Paradise Alley - Fox Trot

Joseph C. Smith and His Mount

It Ain't Gonna Rain No Mo' - F.T.

Royal Hotel Orchestra

216465 Driftwood - Fox Trot

Joseph C. Smith and His Mount

It's a Man, Everytime, It's a Man - Waltz

Royal Hotel Orch.

216466 On a Blue Lagoon (voc: Ruby Green)

Jos. C. Smith & His Or.

Tessie, Stop Teasing Me (voc: Al Johnson)

" " " "

216467 A Dream

(violin)

My Heart at Thy Sweet Voice

"

(over)

14.
216468 10/24 Cradle Song 1915 Ruby Green
To a Wild Rose " "
216469 10/24 Humoresque Rae Eleanor Ball
Valse Bluette " "
216470 10/24 Adoring You - F.T. The Windsor Hotel Orchestra
In a Rendezvous - F.T. (Harold Leonard and His Red Jackets)
216471 11/24 Moonlight Memories Windsor Hotel Orchestra
Believe Me - Fox Trot Harold Leonard's Orchestra
216472 Sweet Little You - Fox Trot Joseph C. Smith's Orchestra
Nashville Nightingale - F.T. " " "
216473 Manda Windsor Hotel Orchestra
A Little Bit of This and a Little Bit
of That Harold Leonard and His Red Jackets
216474 Caprice Basque Rae Eleanor Ball
Simple Aveu " "
216475 1/25 We Don't Get Much Money, But We Have a Lot of Harry Thomas Trio
Fun - Fox Trot " " "
Put Away a Little Ray of Sunshine for a Rainy Day-FT- " " "
216476 1/25 Where's My Sweetie Hiding? - F.T. Windsor Hotel Orchestra
Little Black Buddie - F.T.-Harold Leonard and His Red Jackets
216477 1/25 Roses of Picardy Rae Eleanor Ball
Drink to Me Only With Thine Eyes " " "
216478
216479 Shall I Have it Bobbed or Shingled? Al Plunkett
Yum Yum Yum Yum " "
216480 In the Purple Twilight - Fox Trot Windsor Hotel Orchestra
Pal of My Dreams - Waltz " "
216481 When the One You Love Loves You Harold Harvey
Honest and Truly " "
216482 Horsey! Keep Your Tail Up! - Fox Trot
Captain M. W. Plunkett's Dumbell Orchestra (W. Harold Rich)
Counting the Hours - Venetian Gardens Dance Orchestra
(G.W. Freeman's Oklahoma Collegians)
216483 Oh Joseph - Fox Trot Venetian Gardens Dance Orchestra
Moon Dream Shore - F.T. (Freeman's Oklahoma Collegians)
216484 Scotch Medley - Fox Trot Harry Thomas Trio
My Ain Folk - Waltz Xylophone with Harry Thomas Trio
216485 Archibald Stan Bonnett
My Word! " "
(to be continued)

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30009	- La Tosca - "Vissi d'arte" -	Adelina Agostinelli	B-173
30010	- La Bohème - "O soave Fanciulla"	Adelina Agostinelli	B-174
30011	- Benvenuto Cellini - "Pitié pour moi"	M. Duclos	B-175
30012	- La Favorita - "Leonore viens"	Louis Nucelly	B-176
30013	- Romeo et Juliette - "Ah! leve toi soleil"	Gaston DuBois	B-177
30014	- L'Africaine - "O Paradiso"	Florencio Constantino	B-178
30015	- Ernani - "Infelice"	Luigi Lucenti	B-179
30016	- Cavalleria Rusticana - "Voi lo sapete"	Ester Ferrabini	B-180
30017	- La Tosca - "E lucevan le stelle"	Riccardo Martin	B-181
30018	- I Puritani - "Suoni la tromba"/Ernesto Caronna & Luigi Caronna		B-182
30019	- Carmen - Romance de la fleur	Florencio Constantino	B-184
30020	- Hamlet - Brindisi	Ernesto Caronna	B-186
30021	- Tannhäuser - "Blick ich umher"	Walter Soomer	B-187
30022	- Cavalleria Rusticana - Brindisi	Riccardo Martin	B-191
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30024	- Werther - "Ah! non mi ridestar"	Luigi Cilla	B-195
30025	- Ballo in Maschera - "Eri tu"	Ernesto Caronna	B-196
30026	- Simon Boccanegra - "Preghiera di Fiesco"	Luigi Lucenti	B-197
30027	- Il Barbiere di Siviglia - "Ecco ridente in cielo" -		
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30028	- Les Huguenots - "Piff Paff"	Luigi Lucenti	
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30036	- Lohengrin - Elsa's Traum	Marie Rappold	
30037	- Elisir d'Amore - "Una furtivi lagrima"	Aristodemo Giorgini	
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35001	- Carmen - Air de Micaela	Blanche Arral	B-167
35002	- La Perle du Bresil - "Charmant oiseau"	Blanche Arral	B-168
35003	- Faust - Air des bijoux	Blanche Arral	B-169
35004	- Romeo et Juliette - Valse	Blanche Arral	B-185
35005	- Coeur et la Main - Bolero	Blanche Arral	B-190
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35011	- Les Bouffons - "La Brise Conte"	Sarah Bernhardt	
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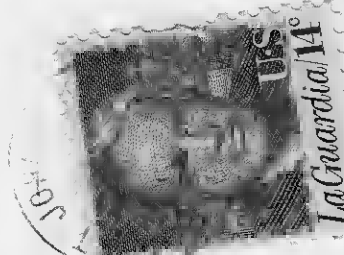
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